

MARINE CORPS BAND MANUAL

CHAPTER 3

ADMINISTRATION

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3000. GENERAL. The Drum Major is responsible to the Band Officer for establishing and maintaining an effective administrative section within the band. All organizational and operational administrative requirements are fulfilled according to current directives (see Chapter 3, Section 1). The Drum Major ensures personnel assigned to the band administration section understand all administrative requirements pertaining to the organization and operation of the band.

3001. DEFINITIONS

1. Organizational Administration. Organizational administration consists of those records required to administer the organization of a band.

2. Operational Administration. Operational administration consists of maintaining those records that affect the actual function of the unit in its performance of assigned duties and operational commitments.

3002. ORGANIZATIONAL ADMINISTRATION. The band will create and maintain all records pertaining to its organizational requirements. These records are maintained and updated as personnel changes occur within the unit and are updated at least once every quarter.

1. Rosters

- a. Personnel
- b. Recall/FROST
- c. Access Authorization
- d. Flight Manifests (passenger and cargo)

2. Duty Assignments

- a. Ensemble Assignments

- b. Collateral Duty Assignments

- c. Monthly Duty Roster

3. Routine Correspondence

- a. Fitness Report

- b. Standard Naval Letter

- c. Award Recommendation

- d. Command Chronology. Format and detailed instructions are contained in MCO P5750.1, Appendix A.

3003. OPERATIONAL ADMINISTRATION. The band will create and maintain all records pertaining to its operational functions. These records are maintained and updated as personnel changes occur within the unit and are updated at least once every quarter.

1. Commitment Coordination

- a. Monthly Schedule to CMC (PAC) (MCO 5726.15)

- b. Letter of Acceptance/Regret

- c. Billeting Request

- d. Transportation requests (air and ground)

- e. After Action Reports. Submitted as required per MCO 5726.15 and local command regulations. If a local event is of national significance, an After Action Report should be forwarded via the chain of command to CMC (PAC).

2. Band Chronology

- a. Plan of the Day

- b. Trip Itinerary

3. Public Affairs

- a. Band History
- b. Biography of Key Personnel

4. Supply

- a. Supply requests
- b. Budget records

c. Musical Unit Resources Exhibit (MURE). MCO P7100.8 requires local commands to submit a MURE. The Band Officer consolidates budget information and data required for the band in the exhibit. A copy is forwarded in December to the CMC (MPO-20) for consolidation and preparation of the annual budget submitted to the Comptroller of the Navy and to CMC (PAC) for the Office of the Assistant Secretary of Defense PA.

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SECTION 1: PUBLICATIONS

3100. GENERAL. Certain publications related to the functions of a Marine Corps Band are required to be maintained. Guidance concerning the acquisition and distribution of publications is available in NAVMC 2761, the Catalog of Publications.

3101. OPERATIONS. (Table 3-1)

SUBJECT	PUBLICATION
Marine Corps Band Manual	MCO P5000.18A
Military Occupational Specialty Manual	MCO P1200.7
Current Table of Organization	(N/A)
DON Public Affairs Policy and Regulations	SECNAVINST 5720.44
Public Affairs Directives	MCBul 5720 series
Marine Corps Band Support of Community Relations	MCO 5726.15
Copyright Act of 1976	Public Law 94-553
U.S. Copyright Law	Title 17, U.S. Code
Enlistment Incentives Program	MCO 1130.53
National Anthems and Ceremonies	MCBul 5060 series
Marine Corps Drill and Ceremonies Manual	NAVMC 2691

Table 3-1.--Operations Publications.

3102. TRAINING. (Table 3-2)

SUBJECT	PUBLICATION
ITS System for Occupational Field 55	MCO 1510.79
Physical Fitness	MCO 6100.3
Weight Control Manual	MCO 6100.10
Marine Corps Hearing Conservation Program	MCO 6260.1

Table 3-2.--Training Publications.

3103. ADMINISTRATION. (Table 3-3)

SUBJECT	PUBLICATION
Catalog of Publications	NAVMC 2761
DON Standard Subject Identification Codes	SECNAVINST 5210.11
DON Correspondence Manual	SECNAVINST 5216.5
Disposal of Navy and Marine Corps Records	SECNAVINST P5212.5
Awards Manual	SECNAVINST 1650.1
Assignment, Classification and Travel Systems Manual	MCO P1000.6
Marine Corps Uniform Regulations	MCO P1020.34
Individual Records Administration Manual	MCO P1070.12
Enlisted Promotion Manual	MCO P1400.32
Performance Evaluation System	MCO P1610.7
Administrative and Issue Procedures for Decorations, Medals and Awards	MCO 1650.19
Marine Corps Musician of the Year and SNCO Musician of the Year Award	MCO 1650.43
Request Mast	MCO 1700.3
Marine Corps Separation and Retirement Manual	MCO P1900.16
Marine Corps Directives System	MCO 5215.1
The Command Historical Program	MCO P5750.1
Individual Clothing Regulations	MCO P10120.28
Individual Clothing Allowances for Enlisted Personnel	MCBul 10120

Table 3-3.--Administration Publications.

3104. LOGISTICS. (Table 3-4)

SUBJECT	PUBLICATION
Field Budget Guidance Manual	MCO P7100.8
USMC Purchasing Procedures Manual	MCO P4200.15
Organic Property Control User Manual	UM 4400-15
Consumer Level Supply Policy Manual	MCO P4400.150
Procurement of Instruments and Accessories	MCO 4225.2
Report of Missing, Lost/Stolen Property	MCO 4340.1
Government Travel Charge Card Program	MCO 4600.40
Use of Government ACFT and Air Travel	MCO 4631.11
Field Budget Guidance	MCBul 7100 series

Table 3-4.--Logistics Publications.

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SECTION 2: INSTRUMENTAL AUDITIONS

3200. FUNCTION. Instrumental auditions provide the Band Officer with an accurate assessment of the operational capabilities of the individual Marines under his or her charge. All Marine musicians (MOS 5526 to 5566) assigned to commands are auditioned.

3201. RESPONSIBILITY. The Band Officer, or Enlisted Bandleader in the absence of a Band Officer, is directly responsible for ensuring that all instrumental auditions are completed. Completed auditions refer to the administrative action of completing the audition and ensuring that all audition forms are completed and filed.

3202. AUTHORIZED PERSONNEL. The Band Officer and Enlisted Bandleader audition Marine musicians to evaluate their technical skills and audition applicants for Marine Corps Bands to determine their OJT or entry-level qualifications per MCO 1130.53. In the absence of one or both of these MOS billets, the most senior Marine completing the Enlisted Bandleader Course may adjudicate auditions within a Marine Corps Band. This individual is not authorized to audition applicants for assignment within a Marine Corps Band.

3203. PROFICIENCY SCORES. Musical ability scores will be assessed according to the criteria set forth in the most current edition of MCO 1510.79.

3204. FREQUENCY

1. Inventory Audition. An inventory audition should be administered to all Marine musicians within 45 days of joining the band. This audition serves as a benchmark for all follow-on auditions to measure progression or regression of skills.

2. Semi-Annual. Semi-annual auditions are required to be administered in the 1st and 3rd quarters of each calendar year for all Marine musicians who have not achieved a minimum ability score of 3.0 on the previous audition.

3. Annual. Annual auditions will be administered to all eligible Marine musicians who have achieved a minimum score of 3.0 (Note: In no case will an eligible Marine musician not be auditioned a minimum of one time in one calendar year regardless of score achieved.)

4. Special. Additional auditions may be necessary to re-evaluate the Marine's musical proficiency. These circumstances include, but are not limited to, placement within the ensemble, promotion, re-enlistment, assignment to B-billet duty, etc.

3205. SUBSTANDARD ABILITY SCORES. If a Marine achieves a substandard ability score (MCO P1200.7), the Band Officer or Enlisted Bandleader will counsel the individual and determine a re-audition date.

1. Re-auditions are not normally scheduled less than 15 days from the audition that resulted in a substandard score.

2. If a Marine establishes a pattern of substandard performance via auditions or in daily performance, administrative or disciplinary action may be taken. A pattern of substandard performance will normally be considered as two substandard auditions during one calendar year.

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CHAPTER 4

PUBLIC AFFAIRS

4000. OBJECTIVES. Marine Corps Community Relations (ComRel) activities are targeted to meet the following objectives:

1. Increase public awareness and understanding of the Marine Corps, its missions, responsibilities and role in the DOD and DON.
2. Encourage young men and women to enlist in the Marine Corps.
3. Develop and maintain public goodwill toward the Marine Corps by cultivating an appreciation of our heritage, traditions, standards and historic contributions to the preservation of freedom.

4001. MARKETING AND PUBLIC AFFAIRS REPRESENTATIVE (MPA). The Enlisted Bandleader is responsible for a band's marketing and public affairs section. The Band Officer designates a Band MPA to perform the following functions:

1. Liaison with the command Public Affairs Office, commitment sponsors, and other MPAs to assist in generating publicity for band performances. This includes printing or developing programs, posters, flyers, public service announcements, press packages, and any other means of marketing appropriate for the location and type of performance.
2. Liaison with the appropriate Marine Corps District Musician Technical Assistant (MTA), District MPA, and local recruiter immediately after the commitment has been approved by the command or directed by HQMC. The band MPA is the point of contact with the sponsor or District MTA and MPA.
3. When appropriate, prepare letters for the Band Officer's signature. These letters will relate to upcoming or completed performances (i.e., letters of appreciation to sponsors, invitations to performances, etc.). Letters of this nature are extremely effective and enhance military and civilian ComRel.

4. Maintain historical records of the band (i.e., pictures, newspaper articles, etc.).

4002. MARINE CORPS PERSONNEL PROCUREMENT PROGRAMS. Marine Corps Bands support Marine Corps personnel procurement programs in the civilian community and assist recruiters in accomplishing their missions.

1. Marine Corps Bands should encourage the recruiting district MPAs or recruiting station (RS) MPA to arrange for clinics with high school and college bands within the local community and during scheduled trips which require the band to be away from the local command.

2. To help in publicizing the band's performance, band MPAs should arrange with the RS MPA and the district MTA to invite local high school and college band directors and musicians to scheduled performances. Complete information pertaining to the band's performance will be provided to the MTA and MPA (i.e., date, time, location and type of performance).

4003. PRESS PACKAGES

1. A Press Package is a Marine Corps Band's principal means of communicating significant information about the unit. It describes the command, the band, the band's key personnel and various ensembles. It also lists important facts about the band, its achievements and history, and provides a means of contacting the band for future commitments.

2. A Press Package is used in conjunction with all band performances within the civilian community. When requested or required, press packages will also be used for command events. The press package serves as a vital tool in publicizing band performances and in supporting the enhancement of community relations, military commitments and Marine Corps personnel procurement programs. Portions of the press package may be used in news media, newspapers, magazines, programs or any other printed materials.

3. An adequate supply of current press packages is maintained at all times and at least one press package should precede the band in each civilian performance.

4. Contents. The press package will provide the band's sponsor information about the band. This information should also provide the sponsor the tools to aid in marketing the upcoming performance. The MPA should tailor each press package to the requirements of the event.

a. Photographs. Photographs (glossy finish) should be of the unit and of individual command element personnel. The size of the photograph will normally be 8 by 10 inches or 5 by 7 inches. The band MPA, as directed by the Band Officer, will decide which photographs will be placed in the press package. Photographs should be updated annually or when key personnel in the band change.

b. Biographies. Individual biographies of the Band Officer, Enlisted Bandleader, Drum Major and Instrument Repair Technician should briefly summarize their careers. They should include name, grades, position, awards, duty assignments, civilian and military education, and place of birth.

c. History of the Band. A brief written history of the band should be provided. This will include, but is not limited to, the band's date of origin, major conflicts in which musicians have served, major performances and awards.

d. Point of Contact (POC) Information. POC information includes POC's name and rank, band's address, telephone number, FAX number, electronic mail address and Web site address (if applicable).

e. Sample radio and TV public service announcements (Appendix H).

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CHAPTER 5

MUSIC LIBRARY AND TEXT ISSUE

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MUSIC LIBRARY AND TEXT ISSUE

5000. MISSION. A well-balanced music library is vital to accomplishing the band's primary mission. The Band Officer designates a staff noncommissioned officer to manage the library as an additional duty. The careful selection and diligent safeguard of music publications is particularly important to Marine Corps Bands because of the increasing cost of music. Further, many early band arrangements stored in Marine Corps Band libraries are no longer in print. All library material should be maintained with the same care and attention as official records and publications.

5001. POLICY. Music material stored in the band library is required to provide musical support for all official functions. Private use of band library materials for personal gain is not authorized.

5002. REQUISITION

1. Copies of official music publications, such as national anthems, required by Marine Corps Bands not ordinarily available from commercial sources, may be obtained from the "The President's Own."
2. Librarians should contact "The President's Own," who in turn contact the Army Band to verify the edition. A complete set of parts will then be loaned. The parts will be returned after the music is performed.
3. Monetary considerations preclude the general distribution of complete sets of music; however, if a band uses a particular piece of music on a recurrent basis (once a year), they should request a set of parts to keep in their library. Bands should still contact "The President's Own" to have official music verified before every performance.

5003. PROCUREMENT. Music used by Marine Corps Bands is procured with locally allotted funds per MCO 4225.2. A band music library is developed over a period of years to provide support for performing ensembles and musicians within the band.

1. A variety of literature is required by the different ensembles in the band and is required to conduct training to accomplish the band's mission.

2. The library must also maintain music texts and reference materials used for study and research in the preparation of performances, individual professional development and unit training. The band library includes, but is not limited to, the following categories of material:

- a. Concert band
- b. Ceremonial band
- c. Jazz Ensemble/Show band
- d. Popular Combo books
- e. Small Ensemble Music (Brass, Woodwind and Percussion)
- f. Solos, duets, trios, etc., with band accompaniment
- g. Individual solos, duets, trios, etc.
- h. Method books
- i. Piano sheet music (commonly referred to as Fake Books)
- j. Reference books and texts (Band Music Notes, music encyclopedia, music dictionaries, music history books, etc.)
- k. Compact disks and cassette tapes with accompanying texts
- l. Tutorial video tapes

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SECTION 1: OPERATIONS

5100. CATALOGING. Marine Corps Band music libraries make use of accession numbers, filing by size and sequential cataloging. Marine Corps Band libraries are organized and maintained by using A Practical Guide To The Music Library: Its Function, Organization, and Maintenance, by Frank P. Byrne, Jr., published in 1987 by Ludwig Music Publishing Company.

1. General. Cataloging is the most important aspect of organizing a music library. Each record of a musical selection should contain pertinent information about the selection. This record is established in the form of a computer database.

2. Computer Database. The computer database is a complete listing of all materials held in the library.

a. Musical selections are listed and queried into no less than four categories: title, composer, category (i.e., overtures, marches, etc.) and grade level.

b. Records will contain all pertinent information on each selection, to include, but not limited to, accession number, title, composer, arranger, category (march, overture, etc.), copyright information and publisher.

c. Back up computer disks will be maintained and updated when changes are made.

d. Hard copies of all records will be printed from computer catalogs and maintained as back up.

5101. ACCESSION NUMBERS. The accession number is the alpha-numeric "address" for each piece of music in the library.

1. The accession number has two components: the Prefix and the sequential Shelf Number.

a. Prefix. The prefix is a letter or combination of letters that designates each type of performance group (figure 5-1).

<u>TYPE</u>	<u>PREFIX</u>
Concert Band	CB
March	M
Popular Combo	C
Jazz Ensemble/Show Band	SB
National Anthem	NA
Collections	CL
Method Books	MB

Figure 5-1.--Music Prefixes.

b. Shelf Number. The shelf number is the numerical address of each individual piece of music. The next available number in the desired classification of music is assigned to the new acquisition.

2. Accession numbers for ensemble music will have three elements: the Ensemble Prefix, the Ensemble Size and the Shelf Number (figure 5-2), (i.e., BE5-30 indicates a Brass Quintet which has been assigned the shelf number of 30).

<u>ENSEMBLE NAME</u>	<u>PREFIX</u>	<u>ENSEMBLE SIZE</u>	<u>NUMBER</u>
Brass Ensemble	BE	Solo	1
Woodwind Ensemble	WW	Duet	2
Percussion Ensemble	PE	Trio	3
Mixed Ensemble	ME	Quartet	4
		Quintet	5

Figure 5-2.--Accession Numbers.

5102. ISSUE PROCEDURES

1. Librarian Records. The database also records score check out and individual custody cards to record what music is issued to individuals.

2. Materials Issue. A database form records all materials issued from the library to individual Marines. Individual Marines will acknowledge issue by signing for items on the sign-out form that includes information such as Marine's name, grade, music or text issued, date signed out and date returned.

5103. INVENTORIES. Musical selections are inventoried each time they are used and returned to the files.

1. Inventory Sheets. Inventory sheets list parts in score order with lines beside each instrument name to record the number of scores or instrumental parts in that set. They also serve as a "control point," insuring that all steps in the cataloging process have been completed. A checklist of cataloging steps is extremely valuable. These identical checklists (used for any music inventory sheet) are placed at the bottom of each sheet (figure 5-3).

Classification_____	Title_____	Composer_____
Arranger _____	Acc'n Number_____	Arranger_____
Cataloger_____	Extra Parts_____	
New Inventory sheet_____	New Performance Sheet _____	
Data Entered _____	Transaction Performed _____	

Figure 5-3.--Inventory Sheet Checklist.

2. Every effort will be made to control the issue and recovery of library items. Personnel transferring from a band will replace lost or damaged items in accordance with current Marine Corps directives.

5104. PERFORMANCE RECORD. The performance sheet is a consecutive listing of each time a piece of music is performed and other pertinent information. The performance record can be one of the most important records maintained. The performance record will contain the date used, occasion (performance, recording, reading, etc.), conductor, timing on this occasion and special information (soloists' name(s), other pertinent information).

5105. TECHNICALLY RELATED MATERIALS. The music library includes materials that are technically related to OccFld 55. This includes, but is not limited to, reference materials, compact disks, record albums, cassette tapes and tutorial audio/video tapes. These materials are essential to conducting UST and MOS technical training.

5106. COPYRIGHT AUTHORIZATION. The band librarian, as directed by the Band Officer, ensures that all copyright laws are enforced. This includes obtaining prior approval from individuals and institutional copyright holders for Marine Corps Bands to reproduce music texts or to arrange copyrighted music.

1. While the limited reproduction of certain musical publications is occasionally necessary for the band to fulfill its mission, indiscriminate reproduction of publications available from commercial sources is prohibited by law.
2. Military bands are not exempt from the provisions of copyright laws and individuals actually performing the reproduction are not exempt from the penalties of the Act. Legislation provides strong penalties for unauthorized reproduction of copyrighted material and publications. (See Public Law 94-553: Copyright Act of 1976 and Title 17, U.S. Code: U.S. Copyright Law).
3. Individuals desiring to produce band arrangements of copyrighted music are required by law to contact the copyright owner (usually the publisher) and request written permission to use the copyrighted material. The request should state that the arrangement is for use only by a specific military band, that it will not be performed for profit, and that such arrangement(s) will not be sold, loaned, or otherwise offered for use by any other musical organization.
4. Corresponding increases in budget submissions for band library material will be required in future planning for musical unit purchases.

5107. SUPPLIES

1. The band librarian ensures that all music and texts are maintained in serviceable condition. The library stocks the tools and materials necessary to repair sheet music and texts. Items common to an administrative section (Scotch Magic Tape, scissors, glue, paste, etc.) are required to repair music.
2. Manuscript paper, score paper, folders to protect selections, storage cabinets and legal size filing cabinets are standard property for Marine Corps Band libraries. Proper maintenance, storage and control of the band library property reduce cost and improve the mission capability of Marine Corps Bands. Destruction, loss, misuse, or negligent maintenance of library property must be reported to proper authority for appropriate action.
3. Use of the Finale or Sibelius music writing program will ensure accuracy and ease when copying damaged parts or re-writing missing parts.

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MUSIC LIBRARY AND TEXT ISSUE

SECTION 2: REQUIRED MUSIC

5200. GENERAL. The music library is the most important administrative tool that a Marine Corps Band has available to ensure efficient and effective operations. The library must be as complete and current as possible. Band Officers are responsible for researching and purchasing the most current, quality literature available for all component ensembles of the band.

5201. OFFICIAL AND CEREMONIAL MUSIC. Marine Corps Bands are required to maintain the official music and national anthems listed in MCBul 5060 series. New or revised editions of this music, or errata thereto, will be distributed without request. Local reproduction of DOD, U.S. Navy editions and the Edward M. Van Loock arrangement of "The Marines' Hymn" is authorized. Reproduction of other editions or arrangements may be an infringement of copyright.

1. Marine Corps Bands will perform the following actions:

a. Annually review the contents of MCBul 5060 series and request music listed in accordance with paragraph 5002. National anthems not available in the DOD must be procured from commercial sources per MCO 4225.2.

b. Remove from the unit's music libraries and destroy all copies of official music and national anthems which have the same title as those contained in MCBul 5060 series, but are a different edition.

c. Ensemble leaders will ensure compliance with the guidelines for performance provided in each anthem.

2. Official and Ceremonial Music includes, but is not limited to, National Anthems, Ruffles and Flourishes, Hail to the Chief, Hail Columbia, Honors March, Flag Officers March, Generals March, the Service songs and various national and international marches (Sousa, King, etc.). Music for the Holiday Seasons is also written for the ceremonial band.

5202. CONCERT BAND MUSIC. Marine Corps Bands review its collection of concert band literature and ensure that a balance of patriotic, master works, and popular show tunes are available. A wide variety of music should be available to enable the concert band to perform for varied audiences (adults, teens and children). Solos with band accompaniment should be included in concert band music.

5203. JAZZ ENSEMBLE/SHOW BAND MUSIC. Each Marine Corps Band maintains a large variety of jazz ensemble/show band music. This music should include, but is not limited to, Latin, funk, swing, rock, disco, samba, rhythm and blues, and popular ballads. This music should date from the conception of big bands to "Top 40" selections.

5204. OTHER MUSIC

1. Combo Music. Combo music is not available with standard instrumentation. It is difficult to research and purchase a well-rounded library of combo music. Normally a library of fake books is maintained. These fake books are usually written in the keys of Bb, Eb and C as well as in concert bass clef in order to accommodate most instruments in the band. A variety of music from easy listening to the most contemporary is maintained to allow the combo flexibility in accomplishing its mission and fulfilling specific requests.

2. Chamber Ensembles. Chamber ensemble music refers to Brass Ensemble, Woodwind Ensemble and Percussion Ensemble. This is to facilitate the use of these ensembles for small indoor ceremonies, arts festival appearances, patriotic openers, etc.

3. Specialty Music. This may include special arrangements for Dixieland bands, etc.

5205. MEDIA CENTER. Method books, solos, recorded music and videotapes will be maintained for use in training and preparing for auditions. These items will also be utilized as aids to memorizing music, ear training, score preparation, music composition, and other activities related to unit mission accomplishment.

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CHAPTER 6

INSTRUMENT REPAIR

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CHAPTER 6

INSTRUMENT REPAIR

6000. INSTRUMENT REPAIR TECHNICIANS (IRT)

1. Each Marine Corps Band is authorized one IRT, MOS 5523. The IRT is a graduate of the commercial band Instrument Repair Course prescribed by the Commandant of the Marine Corps (MCO P1200.7).
2. The IRT is responsible to the Band Officer in all areas pertaining to instrument repair, supply, safety, and Hazardous Materials. The IRT ensures all safety and mission requirements are accomplished in establishing and maintaining an instrument repair facility to include inspecting, repairing, and overhauling all band equipment as needed.
3. The IRT also designs the instrument repair facility in accordance with the Occupational Safety and Health Administration (OSHA) standards, the Environmental Protective Agency (EPA), and local base safety regulations. Actual building of an adequate repair facility is required and should be planned for as a MIL-CON project if there are no fourth echelon repair facilities available. The IRT may also need to design instrument repair tools and requisition required instrument repair equipment.

6001. TRAINING

1. Training subordinate personnel is required for the smooth operation of a Marine Corps Band instrument repair facility. The IRT implements a training program in instrument maintenance and repair as set forth in MCO 1510.79. The IRT identifies and trains personnel to assist in the operation of a Marine Corps Band Instrument Repair Facility. Training is necessary due to the complexity and skill level required to meet the prerequisites for selection to IRT.
2. Marine Corps Band IRTs are highly encouraged to join National Association of Professional Band Instrument Repair Technicians (NAPBIRT) and should attend advanced technical training for professional development.

MARINE CORPS BAND MANUAL

CHAPTER 6

INSTRUMENT REPAIR

SECTION 1: OPERATIONS

6100. RECORDS. The IRT maintains all data pertinent to the operation of instrument repair and inspections. Records may be kept on a computer; however, a hard-copy printout will also be maintained.

1. Instrument Repair Logbook. Upon completion of required work, the following repair log entries will be made (figure 6-1):

- a. Type of instrument
- b. Manufacturer of instrument
- c. Serial number
- d. Description of repair work performed
- e. Time required for repair
- f. Estimated commercial value of repair in accordance with current, NAPBIRT Pricing Surveys or Federal commercial price list
- g. Disposition of repaired instrument
- h. Initials of technician performing work

Type	Make	Serial #	Work Performed	Time Req.	Est. Cost	Placed	Init.

Figure 6-1.--Repair Logbook Sheet.

2. Instrument Inspection Logbook. All musical unit instruments and equipment are inspected quarterly for serviceability and cleanliness. Upon completion of the inspection the following information is recorded:

- a. Date of inspection
 - b. Identify specific instrument
 - c. Discrepancies noted (if none, so indicate)
 - d. Condition code
 - e. Corrective action taken
 - f. Name, grade and signature of the individual supervising the inspection.
3. Maintenance History Logbook. A maintenance history is maintained for each instrument and all electronic equipment. Information should include: purchase date, dates when any and all repair was done, type of repair, estimated cost of repair, and the initials of the technician completing the repair.

6101. REPAIR FACILITY INVENTORY. Once each quarter, the IRT inventories the repair facility equipment, tools and supplies. This includes all brass and reed repair tools, travel repair kits, chemicals, machinery, safety, and miscellaneous items. A record is maintained for each item of organizational property that enters or leaves the repair facility, indicating the disposition of the item. A report of each inventory is also provided to the Band Officer once each quarter.

6102. INSTRUMENT REPAIR PROCEDURE

1. Major Repair. When the IRT determines an instrument requires major repair, the Marine turns it into the Band's supply section. Another instrument is issued to the Marine. The broken instrument is sent to the repair facility and supply records adjusted. Upon completion of repairs, the appropriate entries are recorded in the maintenance history logbook and the instrument is returned to supply.

2. Minor Repair. When an instrument requires minor repair, the Marine responsible will report with the instrument to the repair facility. When practical, repairs will be completed immediately, the instrument returned to the Marine responsible and an appropriate instrument repair log entry made.

3. Safety Standards. IRTs ensure that all safety standards are met while operating an instrument repair facility. Compliance with all safety codes is required. Further information on safety regulations is published in the current editions of the Navy Shore Facility Regulations, OSHA and other local directives.

6103. TRIP REPAIR PROCEDURE. When accompanying the band on a trip, the IRT will be prepared to perform minor repairs as needed.

6104. REPAIR PROCUREMENT. The IRT advises the Band Officer in purchasing repair tools and equipment, replacement parts and other items required for musical instrument repairs.

6105. REPAIR VALUE. The IRT is required to estimate the value of repairs recorded in the maintenance history logbook. The most current pricing survey from NAPBIRT will be used in meeting this requirement. This survey may be obtained from their website at <http://www.Napbirt.org>.

MARINE CORPS BAND MANUAL

CHAPTER 6

INSTRUMENT REPAIR

SECTION 2: AUTHORIZED ECHELONS OF REPAIR

6200. GENERAL. Marine Corps Band instrument repair facilities, under the appropriate conditions, perform first through fourth echelon maintenance on all instruments, excluding electronic gear and stringed instruments. A brief description of each echelon of maintenance is included below.

6201. FIRST ECHELON. First echelon repair and maintenance is the responsibility of individual Marines and consists of the general cleaning and care of brass, woodwind, and percussion instruments.

1. The IRT establishes and supervises an effective Preventive Maintenance Program. Supply personnel ensure that Marine musicians have in their possession a preventive maintenance checklist and maintenance supplies for their assigned instruments.
2. MCO 1510.79 includes specific guidelines for conducting preventive maintenance for respective individual instruments.

6202. SECOND ECHELON. Second echelon repair requires the skill, parts and equipment to effect minor repairs while in garrison and on TAD. This includes repairs that require minor replacement parts or minor adjustment of woodwind, brass and percussion instruments. Second echelon repair and above (i.e., third, fourth, etc.) is the responsibility of the IRT or authorized assistant(s). Examples include:

1. Woodwind Instruments. Replacing tenon corks or pads and adjusting pad heights.
2. Brass Instruments. Removing jammed mouthpieces and replacing pads or felts.
3. Percussion Instruments. Replacing and adjusting drum heads and snare tension.

6203. THIRD ECHELON. Third echelon repair requires the refitting of woodwind, brass and percussion instruments, not to include cosmetic work. Third echelon maintenance returns the instrument's mechanical ability to manufacturer standards. Examples include:

1. Woodwind Instruments. Complete re-padding and re-corking.
2. Brass Instruments. Removing dents.
3. Percussion Instruments. Replacing snare strainers and hardware.

6204. FOURTH ECHELON. Fourth echelon repair completely overhauls woodwind, brass and percussion instruments to include cosmetics. Examples include:

1. Woodwind Instruments. Complete disassembly, buffing or replacing keys, mending cracked tone holes and cracked tenons, re-plating, refinishing of the wooden bodies and reassembly.
2. Brass Instruments. Complete disassembly, acid dip, removal of dents and reassembly, buffing, lacquering, re-plating and honing of valves.
3. Percussion Instruments. Complete disassembly, buffing of hardware, replacing required parts, refinishing of the shells, keys or kettles and reassembly.

6205. FIFTH ECHELON. Fifth echelon repair cannot be accomplished at local commands (i.e., complete overhaul of a sousaphone, tuba, or electronic sound system and amplifiers). This equipment is shipped to commercial sources for required repairs.

MARINE CORPS BAND MANUAL

CHAPTER 6

INSTRUMENT REPAIR

SECTION 3: TOOLS AND EQUIPMENT

6300. GENERAL. The Instrument Repair Facility is required to maintain certain tools and equipment to properly repair Marine Corps Band assets. This inventory is an attachment to the unit's Consolidated Memorandum Receipt (CMR) and is maintained by the Band's supply section.

6301. REPAIR TOOLS AND EQUIPMENT

1. Brass and woodwind dent tools
2. Mechanical tools
3. Brass and woodwind bench tools
4. Brass tools
5. Large and special tools
6. Safety items and equipment
7. Machinery
 - a. Bench motor
 - b. Compressor
 - c. Grinder
 - d. Key buffer
 - e. Instrument buffer
 - f. Dust collector
 - g. Belt sander
 - h. Mill/drill press

- i. Lathe
- j. Ultrasonic cleaner/degreaser

6302. REPAIR SUPPLIES

- 1. Buffing supplies
- 2. Soldering supplies
- 3. General assembly supplies
- 4. Lubricants, glue and chemicals

6303. REPAIR PARTS

- 1. Emery products
- 2. Pads
- 3. Cork
- 4. Assorted woodwind and brass parts

6304. MISCELLANEOUS. Items such as, but not limited to, razor blades, brush top and aerosol lacquer, perma-bags, reducer and catalysts are required to accomplish instrument repairs.

6305. TRIP REPAIR KIT

- 1. Replacement pads for all reed instruments.
- 2. Basic hand tools
 - a. Mallet
 - b. Mouthpiece puller
 - c. Screwdriver set
 - d. Key bending pliers

- e. Other pliers
- 3. Cork and cement for tenons.
- 4. Minor corks, pads, felts and springs.

6306. INVENTORY CONTROL. A report of quarterly inspections and inventories of musical unit instrument repair facilities is prepared by the IRT and forwarded to the Band Officer. A copy of this report is attached to the band's CMR. The Responsible Officer (R/O) submits required inventories of musical unit equipment to supply officers for band supply accounts.

6307. MARINE CORPS INTEGRATED MAINTENANCE MANAGEMENT SYSTEM (MIMMS) FIELD PROCEDURES. MIMMS does not apply to musical instruments as stated in MCO P4790.2 (MIMMS Field Procedures Manual.)

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CHAPTER 7

SUPPLY

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CHAPTER 7

SUPPLY

7000. GENERAL

1. Current supply regulations pertaining to musical instruments and accessories are designed to increase the proficiency and appearance of Marine Corps Bands and to provide individual Marine musicians with professional quality musical instruments and equipment.
2. The use and issue of Government musical instruments and equipment purchased with Marine Corps funds for private or individual gain is not authorized (DOD 5500.7-R, Joint Ethics Regulations).
3. In those cases where Government equipment is damaged or poorly maintained, either willfully or through neglect, said damage or neglect would be reported to proper authority for appropriate action (MCO P4400.150).
4. The purchase and maintenance of musical equipment is costly. Musical units must continually emphasize a high degree of maintenance discipline to affect maximum utilization of musical equipment, minimize replacement costs and eliminate repeated needs for major repairs.
5. Periodic inventories of musical unit property will include inspections of musical equipment and instruments assigned to individual Marines. Normally, the band's supply and repair personnel conduct the inventory. Section leaders should conduct routine inspections. All discrepancies are reported to the IRT or supply personnel.
6. The IRT is responsible to the Band Officer for a Marine Corps Band's supply section. Additional personnel may be assigned to assist with the administration and operations of this section.

7001. MISSION. The mission of the band's supply section is to control the issue, inventory, accountability and storage of band instruments, supplies and equipment.

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CHAPTER 7

SUPPLY

SECTION 1: OPERATIONS

7100. GENERAL. A Marine Corps Band requires a standard minimum amount of equipment to accomplish its primary mission (Appendix I). Commanding generals may authorize the purchase of additional items (Type II Allowances) as may be required by the mission.

7101. PROCUREMENT. Musical instruments and accessories are procured from locally allotted (appropriated) funds (MCO 4225.2). Local command and Marine Corps purchasing regulations determine procedures for the procurement of musical instruments and accessories.

1. Performance Accessories. These items are essential to the band's musical performance. They are sometimes supplied by the manufacturer on original equipment and are considered to be expendable items and need to be replaced on a regular basis. The items include, but are not limited to, batons, reeds, mouthpieces, mutes, drum sticks, mallets, drum heads, strings, instrument oils and polishes, instrument cases, microphone stands, drum and cymbal stands, etc. Expendable items purchased or listed as accessories are not normally serialized or listed on the band's CMR. Local forms should be developed.

2. Organizational Clothing and Equipment. Marine Corps Bands have clothing and equipment needs that are unique. MCO P1020.34 authorizes the wear of this clothing and equipment for Marine Corps Band performances.

3. Instrument Cases. Instrument cases from the instrument manufacturer are generally not sturdy enough to endure the rigors of frequent travel by Marine Corps Bands. Marine Corps Bands are authorized to purchase reinforced cases for instruments and double insulated cases for electrical equipment. Reinforced or double insulated cases extend the life of musical instruments and equipment and limit the replacement of lightweight cases.

4. Support Equipment. Stage risers, acoustical shells and percussion cabinets are required by the band's primary mission and are authorized for purchase.

5. Maintenance and Repair Equipment. These items are required to maintain the operational readiness of all band equipment. The equipment includes purchase of expendable items like instrument lubricants, polish, instrument repair and cleaning supplies.

7102. EQUIPMENT ISSUE

1. Each item issued and assigned to individual Marines is recorded on an Equipment Custody Receipt (ECR) (Appendix J). Marines initial for each item and sign the ECR to indicate receipt of the equipment listed. Records are maintained and updated as equipment is issued and returned to supply.

2. A separate chronological record of the issue and recovery of every item on the band's CMR will be maintained by the band supply section. This information is used to plan, budget and extend the life span of serialized items of equipment.

7103. EQUIPMENT INVENTORY

1. The IRT ensures that all instruments, accessories and equipment are inventoried and accounted for as directed by the parent command. All items in rehearsal facilities, recording laboratories, instrument repair shops, supply storage rooms and assigned to band personnel listed on the band's CMR will be visually and physically inspected. A record listing the serial number, make, model, date of the inventory and the Marine conducting the inventory will be completed. (See MCO P4400.150, UM 4400-15 and UM 4400-124.) Items listed on the CMR are listed by name, feature, unit type, quantity and serial number. Abbreviations are acceptable when space is limited (i.e., Sax Eb Alto, T-Bone w/F attach, etc.).

2. Smaller items of equipment (mutes, metronomes, etc.) are marked with an inventory control number by an etching tool or indelible marker.

7104. EQUIPMENT STORAGE

1. Supply and Storage Areas. Supply and storage areas are designed for high security. Adequate space is required to store all equipment authorized on the Table of Equipment (T/E) and is in accordance with the Government Facility Standard (NAVFAC P-80). Supply and storage areas will be properly heated, air-conditioned, and humidity controlled in order to prevent equipment damage.

2. Rehearsal Rooms and Support Facilities. All equipment used in rehearsal rooms and support facilities is stored and properly secured in the room where it is presently used. While these items are stored in general rehearsal areas, they will be issued and assigned to individuals for performance and maintenance purposes.

3. Individual Instrument/Equipment Storage

a. Instruments and equipment issued to specific band personnel will be secured neatly in individual lockers or designated storage areas. When not in use, music pouches and pouch covers will be stored in protective coverings to maintain cleanliness.

b. Instruments and equipment assigned to individual Marines will not be used by other Marines without prior approval.

7105. REDISTRIBUTION AND DISPOSAL (RD)

1. The IRT determines the serviceability of band assets as prescribed by MCO 4225.2. Disposition is made per MCO P4400.150 when an instrument is declared unserviceable.

2. Equipment Non-availability. Marine Corps Bands are authorized to retain certain portions of their disposable equipment as backup equipment during periods of equipment non-availability.

a. Many orders are not delivered until a year after the contracts and purchase orders are finalized and signed. Mission capability is critically reduced without back-up equipment.

b. Musical equipment is not stocked by the Marine Corps and must be purchased through commercial sources. The practice of requiring an item be disposed of or surveyed prior to purchasing a replacement is not prudent because some items are in short supply in the music industry. RD of musical equipment is done after the band has received a replacement item.

MARINE CORPS BAND MANUAL

CHAPTER 7

SUPPLY

SECTION 2: FINANCIAL REQUIREMENTS

7200. GENERAL

1. The budget process is critical to successful mission accomplishment and providing musical support to the command and the Marine Corps. Musical instruments and equipment for Marine Corps Bands are funded by local commands.
2. Band Officers estimate and inform their parent command on funds required for the band to accomplish its mission. Such action enables the local command to plan their budget accordingly. Consideration is given to long-term planning for replacement of instruments and accessories based on current requirements, longevity of instruments on hand and overall condition of the band's equipment.

7201. BUDGET SUBMISSION. Budget submissions take the form of line-itemized requirements, including estimated costs, and are submitted according to fiscal and budgetary regulations and procedures.

1. Table of Equipment (T/E). The T/E identifies the minimum amount of equipment required to perform the primary mission and authorizes the purchase of instruments above the authorized T/O.
2. Seven-Year Budget Plans. Seven-year budget plans for bands include long-term planning for replacement of instruments and accessories. These plans are revised annually and are based upon current T/E requirements, longevity of instruments in the inventory, and overall condition of equipment.
3. Instrument Records. Data provided from the CMR and accurate records, such as the chronological history and maintenance record of each item on the unit CMR, is critical information when providing documentation to justify procurement of new equipment and replacement of unserviceable equipment.
4. Training. The Band Officer also submits requests for annual training funds that allow Marine Corps musicians to attend professional musical symposiums and training conferences.

7202. PLANNING AND BUDGETING. Planning and budgeting for bands is a continual process, best accomplished well in advance of mission requirements. Escalating prices, changing priorities and frequent changes in personnel require close, continuing liaison between key band personnel and command fiscal, budget and supply personnel.

1. Band Officers must be proactive action officers for the command when submitting and developing budgets. They ensure the timely, accurate and prudent maintenance, replacement and procurement of band property and equipment.

2. Bands and local supply officers can often reduce the time required to order and deliver musical equipment by providing three sources and prices to purchasing and contracting offices. The contracting process is critical. Equipment will not be replaced or on hand when required by the mission if prior planning and supervision are not accomplished.

3. Proper coordination with all sections of the band is required to ensure all equipment, material and supply requirements are fulfilled. The Band Officer confers with those SNCO's responsible for various areas such as supply, music library, instrument repair, and administration.

7203. SOURCES OF SUPPLY. Commercial sources of supply are readily available for the purchase and replacement of musical instruments and equipment. Purchasing support should be obtained from the local purchasing and contracting officer. Federal Acquisition Regulations and Marine Corps purchasing procedures prohibit the direct contact of commercial sources by persons other than purchasing and contracting officers and their appointed agents. Up-to-date sources for procurement are available from the Marine IRT at the School of Music.

MARINE CORPS BAND MANUAL

CHAPTER 7

SUPPLY

SECTION 3: FACILITIES

7300. GENERAL

1. Function. The functions of a Marine Corps Band facility are rehearsal, practice, training, and instrument maintenance. The building is for use by Marine Corps Band personnel, their official musical activities, official visitors and support functions required for completing the band's primary mission.

2. Requirements. Band rehearsal facilities and workspaces require special consideration and preparation. A safe working environment (MCO 6260.1) prevents the extreme high and low frequency loss of hearing and injury to Marines who work with hazardous materials. Climate controlled rehearsal areas, workspaces, and storage areas are required to prolong the life of costly state of the art materials and supplies, thereby increasing cost savings in the short and long term.

7301. DESIGN GUIDE FOR BAND TRAINING FACILITIES

1. The U.S. Army Corps of Engineers, Officer of the Chief of Engineers, developed the Design Guide for Band Training Facilities, DG-1110-3-119, in March 1983. This guide was prepared to assist in planning, programming and designing military band training facilities. The goal of these facilities is to provide spaces appropriate to the specific needs of military bands for practice, rehearsal, instrument repair and other functions in support of their military mission. The guide not only states basic design criteria, but also provides means by which the user can apply the criteria in individual ways to respond to local requirements. Additional guidance may be found in:

- a. P-80 Government Facilities Standards, Page 171.16H (NAVFAC)
- b. Federal Acquisition Regulations (FAR)
- c. Department of Defense Federal Acquisition Regulation Supplement
- d. American Society for Testing and Materials (ASTM)
- e. Occupational Safety and Health Administration (OSHA)

2. Guidance contained in these documents is applicable to all new construction and to projects involving additions, modernization, renovations or improvements to existing facilities. It is to be used by facility engineers, district engineers, military Band Officers and personnel and architects and engineers designing the band training facilities. Use of these references by Marine Corps commands and Band Officers is required when planning and improving Marine Corps Band training facilities.

3. The Design Guide for Band Training Facilities is available from the USACE Publications Depot, CEIM-IM-PD, 2803 52nd Avenue, Hyattsville, MD 20781-1102. The e-mail address is <http://www.usace.army.mil/inet/usace-docs/design-guides/dg1110-3-119/toc.htm>.

7302. REHEARSAL AREAS

1. Adequate rehearsal space is required for the performing ensembles of the band (concert band, jazz ensemble/show band, combo and ceremonial band) individual practice, small group and sectional rehearsals. Space guidelines may be found in NAVFAC P-80, figure 171.16H.

2. Rehearsal areas are workspaces that require climate control as well as acoustical treatment to minimize health hazards (hearing loss) and preserve equipment. Wooden instruments, leather percussion supplies, electronic equipment and bamboo reeds used for all woodwind instruments are but a few of the supplies and equipment which are subject to costly damage in the absence of stable moisture and atmospheric conditions.

7303. MUSIC LIBRARY. The music library will provide space for storage and retrieval for concert-size and march-size music, music layout and distribution for performances and rehearsals, music arrangement and copying, music sorting and cataloging, care and maintenance, storage of reference books, educational materials, recordings, library administration, and a music training multimedia center. Music storage units that consolidate space are available and will be utilized.

7304. RECORDING FACILITY

1. The recording facility and equipment are used extensively for UST and MOS training. Video playback and recording equipment are used for instructional purposes in studying drills, improving drill exhibitions, conducting auditions, individual study, and class sessions.
2. Quality recordings may be produced and provided to sponsors when a Marine Corps Band is unable to provide live musical support due to the operational commitment schedule, shortage of personnel.
3. Caution must be exercised to ensure that the quality of recordings is professional and appropriate for the occasion. Copyright laws also restrict the reproduction of musical recordings in most cases.

7305. ADMINISTRATIVE OFFICES. Band administrative, operation, supply and instrument repair activities require adequate workspace to accomplish their mission. Appropriate office equipment (i.e., desks, chairs, filing cabinets, wall shelves, computers, multimedia equipment, etc.) is required for band administrators.

7306. SUPPLY AND STORAGE AREAS

1. Climate Control. Climate control is required to protect and prolong the life of expensive musical instruments and equipment. Electronic wiring and components, wooden instruments, bamboo reeds and leather percussion supplies are a few of the supplies and equipment subject to costly damage in the absence of stable moisture and atmospheric conditions. Band supply and storage areas require climate-controlled conditions.
2. Security. Band Officers are responsible for providing adequate security for Marine Corps Band instruments and equipment. Security is a prime factor in maintaining inventory control, serviceability, and close accountability of all band instruments and equipment.

7307. INSTRUMENT REPAIR FACILITIES

1. Health and safety regulations published by the Occupational Safety and Health Administration (OSHA) require certain chemicals and equipment be properly installed and inspected before use.
2. Areas will be provided to receive, repair, maintain and store instruments in the repair shop. A separate cleaning area with a large deep sink is provided to conduct preventive maintenance for individual instruments.

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APPENDIX A

MUSIC IN THE MARINE CORPS

A. OVERVIEW

1. Military music in the Marine Corps is as old as the Corps itself. Drummers and fifers marched with the Continental Marines during the American Revolutionary War. In more recent history as the Marine Corps has reorganized after World War II, restructure of Marine Corps musical units has occurred without any significant increase in personnel requirements.

2. Marine Corps musical units are currently organized into three components: The U.S. Marine Band, the U.S. Marine Drum and Bugle Corps, and U.S. Marine Corps Bands. Before 1970, the Director of the U.S. Marine Band managed the Marine Corps Music Program. In 1971, the Office of Field Military Music Section, was established at Headquarters, U.S. Marine Corps, to manage musical units other than the U.S. Marine Band. In 1991, the name was changed to Music Section and now serves as the Occupational Field (OccFld) sponsor for OccFlds 55 and 98.

B. THE U.S. MARINE BAND

1. Established by an Act of Congress in 1798, the Marine Band is America's oldest professional musical organization. Its primary mission is unique: to provide music for the President of the United States and the Commandant of the Marine Corps.

2. President John Adams invited the Marine Band to make its White House debut in the unfinished Executive Mansion on New Year's Day, 1801. Three months later, the band performed for the Inauguration of Thomas Jefferson and has performed for every Presidential Inauguration since that time. Jefferson recognized the unique relationship between the band and the Chief Executive by giving the Marine Band the title, "The President's Own."

3. John Philip Sousa, the Band's 17th director brought "The President's Own" to unprecedented levels of excellence and shaped the band into a world famous musical organization. During his tenure from 1880-1892, Sousa inaugurated the Band's annual concert tours and began to write the marches that earned him the title, "The March King."

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C. U.S. MARINE DRUM AND BUGLE CORPS

1. The U.S. Marine Drum and Bugle Corps originated from a drum and bugle school to train buglers for duties aboard Marine posts, naval ships and installations. Shortly after the Korean Conflict, the Drum and Bugle School moved to the recruit training depots and in 1956, the Commandant officially established the U.S. Marine Drum and Bugle Corps. The U.S. Marine Drum and Bugle Corps is located at the oldest post of the Corps, Marine Barracks, Washington, DC.

2. The Marine Drum and Bugle Corps is a popular feature during Tuesday Sunset Parades conducted at the Marine Corps Memorial, Arlington, Virginia, and Friday Evening Parades conducted by Marine Barracks, Washington, DC. From these performances, the unit has earned its distinctive title of "The Commandant's Own."

3. Performances of the U.S. Marine Drum and Bugle Corps with the Marine Silent Drill Platoon and the Battle Color Guard have developed into the spectacular presentation of the Marine Corps Battle Color Ceremony. This patriotic production portrays the disciplined spirit of the Marine Corps and captures the admiration of national and international audiences alike.

D. MARINE CORPS BANDS

1. Marine Corps musicians have marched with commands since the inception of the Corps. Major Marine Corps commands throughout the Continental United States, Hawaii and Japan are assigned a Marine Corps Band. Marine Corps Bands provide music to support military ceremonies and official activities, Marine Corps community relations programs and Marine Corps personnel procurement programs.

2. Marine Corps Band musicians are staffed with Marines who have successfully completed recruit training, Marine Combat Training (MCT) and when required, musical training at the U.S. Navy School of Music.

3. Marine Corps Bands are comprised of four integrated elements: concert band, ceremonial band, jazz ensemble/show band and various smaller ensembles. These Bands also provide commanders and command elements an additional combat unit with unit integrity. The technical proficiency in music and tactical proficiency in combat of Marine Corps Bands blend well to support the professionalism and warrior philosophy of the Marine Corps.

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APPENDIX B

BUGLE CALLS

One trumpet instrumentalist on Bb trumpet sounds most bugle calls. As required by various instrumentations, other musicians may also perform such calls as "Assembly," "Reveille," "Retreat" (Evening Colors), "Adjutant's Call," and "To the Colors."

Bugle calls should conform to the music found in this appendix and these calls are the only ones appropriate for the purposes indicated by the explanations. The calls given below are listed alphabetically. The numbers are provided as a means of reference.

1. Adjutant's Call. Announces that the adjutant is about to form the guard, battalion, or regiment. Immediately following the last note of the call, the band or drum and bugle corps plays a march and all companies or details march on the line. "Adjutant's Call" follows "Assembly" at whatever interval the commanding officer prescribes.

2. Assembly. Sounded as a signal for assembly of companies or details at a designated place.



3. Attention. Sounded as a signal for everyone to stand at attention and maintain silence. Aboard ship, when sounded for a passing vessel, it is a positive command for every Marine who is in sight from the other ship to stand at attention and face the passing vessel.

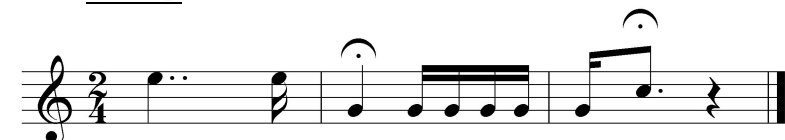


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4. Band Call. Sounded as a signal for the band to assemble at a designated place.



5. Belay. Sounded as a signal to revoke the preceding call.



6. Call to Quarters. Before the day of watches and clocks, this call was sounded five minutes before Taps as a signal for all men not on watch to go to their quarters. In modern times it has continued in use because of the tradition surrounding it and because of its beauty. (Note: Although post regulations vary, Tattoo is usually sounded at 2130, Call to Quarters at 2145 and Taps at 2200.)

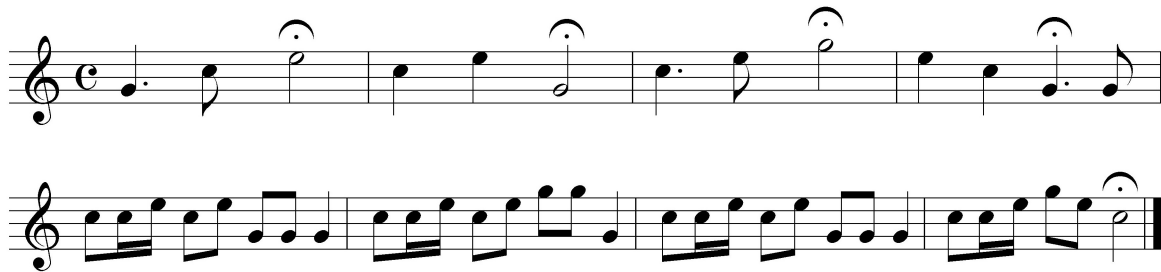


7. Carry On. Sounded after "Attention" as a signal to return to whatever work or routine was carried on before "Attention" was sounded.



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8. Church Call. Sounded as a signal that divine services are about to be held. Aboard ship, it is followed by the tolling of the ship's bell. Silence is maintained about the decks and the smoking lamp is out during divine services. It may also be used to form a funeral escort.



9. Company Commander's Call. Sounded as a signal for company commanders to assemble at a previously designated place.



10. Double Time. Sounded as a signal to Marines to move more hastily.



11. Dress Parade (full dress). Sounded as notification that the formation about to follow will be in full dress.

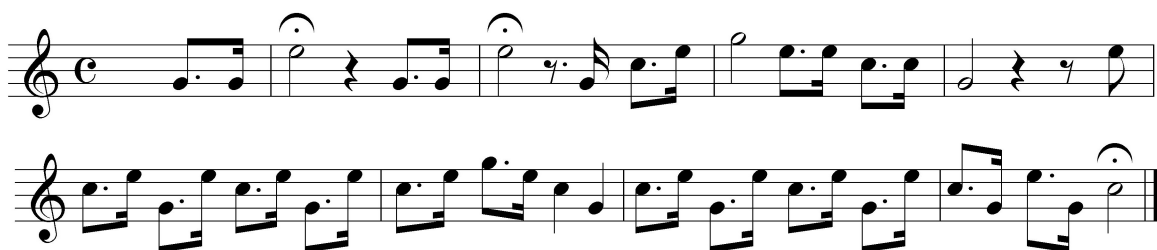


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12. Drill Call. Sounded as a warning to turn out for drill.



13. Fire Call. Sounded in case of fire, or fire drill, as a signal for general assembly and usually followed by one or more blasts (the number specified in fire orders) to designate the location of the fire. In garrison, it is customarily sounded inside the entrances of all buildings. The bugler then reports to the Officer of the Day.



14. First Call. Sounded as a warning signal for a roll call formation and for all ceremonies except guard mounting. It is also sounded 5 minutes before Morning Colors and Retreat (Evening Colors).



15. First Call for Mess ("Come to Chow" or "Chow Bumps"). Sounded as a warning call, 5 minutes before Mess Call.



MARINE CORPS BAND MANUAL

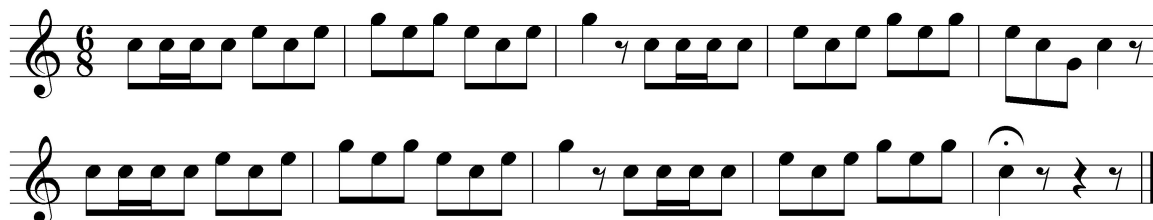
16. First Sergeant's Call. Sounded as a signal for first sergeants to report to the adjutant or sergeant major with guard reports or for orders and instructions.



17. General Quarters. Sounded as a signal for all hands to go to their stations for general quarters.



18. Guard Mounting. Sounded as a signal to prepare for guard mount. It is followed by Assembly.



19. Inspection. Sounded as a signal to prepare for the commanding officer's inspection of troops, barracks, or camp.



20. Liberty Call. Sounded as a signal that Marines may leave the garrison or camp on authorized liberty.

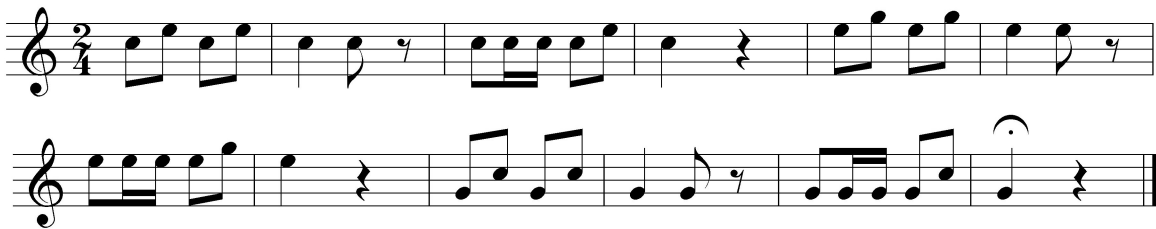


MARINE CORPS BAND MANUAL

21. Mail Call. Sounded as a signal that mail is ready for distribution.



22. Mess Call. Sounded as a signal to assemble for chow: breakfast, lunch, dinner.



23. Movie Call. Sounded 15 minutes before the showing of a movie.



24. Officers Call. Sounded to notify all officers to report to the commanding officer. It is also used at other times to call all officers to assemble at a certain designated point. At many posts in the Marine Corps, it is sounded each morning for officers and Marines to assemble for "office hours."

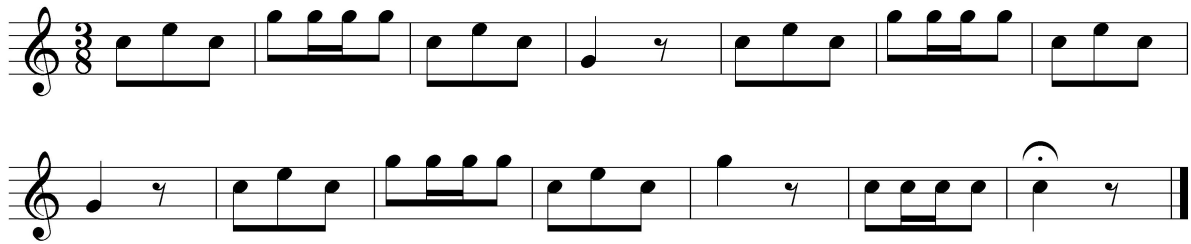


MARINE CORPS BAND MANUAL

25. Pay Call. Sounded to signal that the troops will be paid.



26. Police Call. Sounded as a signal for police details to assemble at a place designated by the post or company police sergeant.



27. Recall. Sounded as a signal for certain duties to cease.



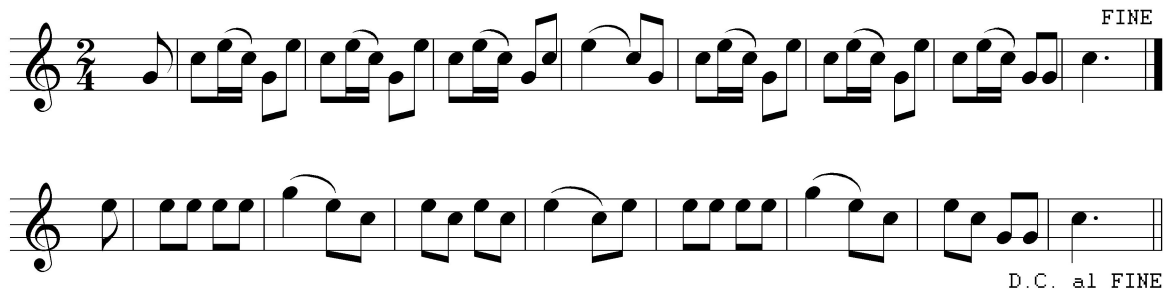
MARINE CORPS BAND MANUAL

28. Retreat (Evening Colors). Sounded at all Marine barracks, camps, naval stations and aboard ships of the Navy, by a bugler or by the full band or drum and bugle corps at sunset each day. The flag leaves the truck or peak, at the first note of the music and is normally lowered slowly enough to reach the waiting guard on the last note of the music. This call is preceded by "Attention" and followed by "Carry On." At Marine posts when an evening parade is held and at naval stations or aboard ships of the Navy when a band is present in formation, the flag is not lowered during the sounding of "Retreat." In such cases the bugler sounds "Retreat," and immediately afterward the band plays the National Anthem, at the first note of which the flag leaves the truck or peak and is lowered slowly in time with the music. "Evening Colors" marks the end of the official day.

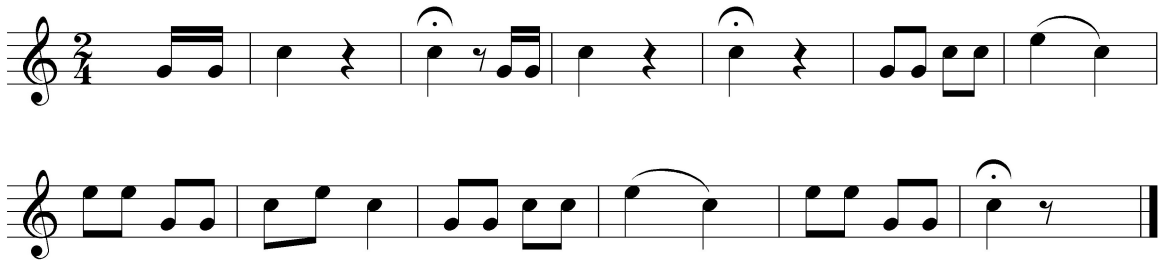


MARINE CORPS BAND MANUAL

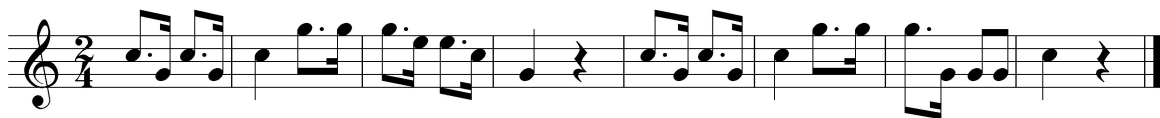
29. Reveille. Sounded to awaken all Marines for morning roll call.



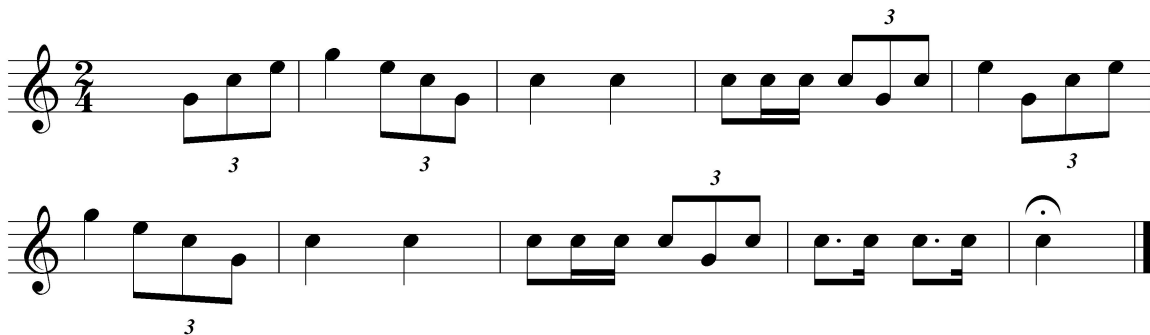
30. School Call. Sounded as a signal that school is about to be held.



31. Secure. Sounded after an exercise or drill as a signal to secure and store equipment.



32. Sick Call. Sounded, according to post regulations, as a signal for Marines requiring medical attention to report to the sick bay.



MARINE CORPS BAND MANUAL

33. Taps. The last call at night. Sounded as a signal for all Marines to retire and extinguish all lights except night lights. It is usually preceded at a prescribed interval by "Call to Quarters." "Taps" is also sounded at last honors to naval or military members being interred. In 1862, General Daniel Butterfield, commander of a brigade in the Civil War, composed the present bugle piece and directed that it be substituted for the drum "taps." (Prior to that time, the end of the day was signaled by striking three distinct blows, or "taps," on the drum, hence the name "taps.") The first bugler to play these solemn, beautiful notes was Oliver W. Norton, bugler of General Butterfield's brigade, which at that time (July, 1862) was encamped at Harrison's Landing, on the James River in Virginia. Shortly thereafter other units both in the Federal Army and the Confederate Army adopted the call.

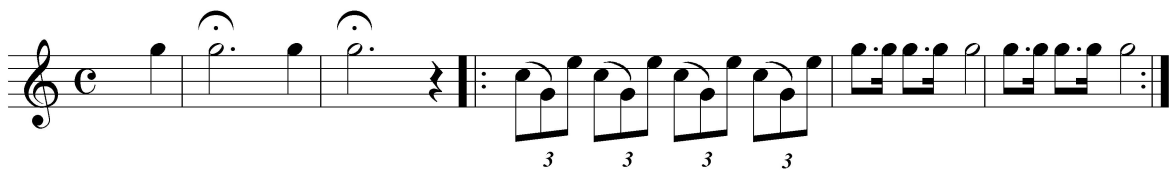


MARINE CORPS BAND MANUAL

34. Tattoo. This call is sounded in the evening as a signal to prepare to retire.



35. To Arms. Sounded as a signal for all Marines in the garrison or camp to assemble under arms at a designated place with the least possible delay.



MARINE CORPS BAND MANUAL

36. To The Color (Morning Colors). Sounded by the bugler at 0800 each morning at all Marine barracks, camps, naval stations and aboard ships of the Navy. At the first note, the flag is quickly raised to the truck or peak. This call is preceded by "Attention" and followed by "Carry On." On occasions when the flag is to be flown at half-mast, it is raised as usual during the sounding of "To The Color." Thereafter it is immediately lowered to half-mast, but such action is not a part of the flag raising ceremony. It is used when no band is available to render honors or in ceremonies requiring honors to the nation more than once. "To the Color" commands the same courtesies as the National Anthem.



MARINE CORPS BAND MANUAL

APPENDIX C

DD FORM 2768

MILITARY AIR PASSENGER/CARGO REQUEST				
NOTE: Keep this data on file for two years after submission date.				
1. SELECT APPLICABLE TRAVEL STATEMENT:				
PRIORITY 1	Direct support of operational forces engaged in combat <u>or</u> contingency peace-keeping operations directed NCA, <u>or</u> for emergency lifesaving purposes.			
PRIORITY 2	"Required use" travel <u>or</u> compelling operational considerations making commercial transportation unacceptable (within 24 hours). Mission cannot be satisfied by any other mode of travel. Requester should provide a 2-hour window for departure and arrival times to allow consolidation of missions per DoD Directive 4500.43.			
PRIORITY 3	Official business travel which when consolidated by JOSAC with other travelers, is more cost effective than commercial air travel or official business travel on previously scheduled missions. Requester <u>must</u> provide at least a 2-hour window for departure and arrival times to allow consolidation of missions per DoD Directive 4500.43.			
2. PURPOSE OF TRAVEL				
a. PUJC CODE	b. COMPLETE MISSION DESCRIPTION			
3. TOTAL NUMBER OF PAX	c. PRIORITY 2 COMPELLING CONSIDERATIONS AND REASON COMMERCIAL TRAVEL UNACCEPTABLE			
4. SENIOR TRAVELER				
a. NAME (Last, First, Middle Initial)	b. GRADE/DV CODE	c. DUTY TITLE	d. BRANCH OF SERVICE	
5. ADDITIONAL PASSENGERS (Note: Required only for DV 7 or higher)				
a. NAME (Last, First, Middle Initial)	b. GRADE/DV CODE	c. DUTY TITLE	d. BRANCH OF SERVICE	
6. DESIRED FLIGHT ITINERARY				
	a. DEPARTURE ICAO	b. DEPART DATE/TIME (Z)/MO/YR (+/- 2 hrs) (Example: 25/1200 DEC 98 (1400))	c. ARRIVAL ICAO	d. ARRIVE DATE/TIME (Z)/MO/YR (+/- 2 hrs) (Example: 25/1200 DEC 98 (1400))
(1) LEG 1				
(2) LEG 2				
(3) LEG 3				
7. COST OF COMMERCIAL TRAVEL (Transportation, additional per diem, lost time, etc.)				
a. LEG 1	b. LEG 2	c. LEG 3	d. TIMES NO. OF PASSENGERS	e. EQUALS TOTAL COST
8. CARGO TRANSPORTATION (Cargo acceptors and handlers are required at destination airfield.)				
a. CARGO DESCRIPTION Musical Instruments				
b. LARGEST ITEM DIMENSIONS				
c. HEAVIEST ITEM DIMENSIONS/WEIGHT				
c. TOTAL WEIGHT				
d. TOTAL CUBIC FEET				
e. SPECIAL HANDLING REQUIREMENTS (Explain)				

DD FORM 2768, MAR 1998 (EG)

Designed using Perform Pro, WHS/DIOR, Mar 98

MARINE CORPS BAND MANUAL

9. POINT OF CONTACT <i>(Must be able to contact traveler(s) before departure and after arrival in case of delay(s) or cancellation(s))</i>			
	a. NAME <i>(Last, First, Middle Initial)</i>	b. GRADE	c. DUTY PHONE <i>(DSN/Commercial)</i>
(1) DEPARTURE			
(2) ARRIVAL			
10. NON-DV PASSENGERS			
	a. NAME <i>(Last, First, Middle Initial)</i>	b. GRADE	c. DUTY TITLE
			d. BRANCH OF SERVICE
11. REMARKS/ADDITIONAL COMMENTS			
12. REQUESTER			
	a. NAME <i>(Last, First, Middle Initial)</i>	b. GRADE	c. DUTY TITLE
	d. OFFICE SYMBOL		
e. DUTY TELEPHONE <i>(DSN/Commercial)</i>	f. SIGNATURE		g. DATE
h. PLAIN LANGUAGE ADDRESS (PLAD)			
13. TRAVEL AUTHORIZING OFFICIAL <i>(As appointed by Service)</i>			
	a. NAME <i>(Last, First, Middle Initial)</i>	b. GRADE	c. DUTY TITLE
	d. OFFICE SYMBOL		
e. DUTY TELEPHONE <i>(DSN/Commercial)</i>	f. SIGNATURE		g. DATE
14. SENIOR TRAVELING PASSENGER <i>(Signature may not be delegated)</i>			
	a. NAME <i>(Last, First, Middle Initial)</i>	b. GRADE	c. DUTY TITLE
	d. OFFICE SYMBOL		
e. DUTY TELEPHONE <i>(DSN/Commercial)</i>	f. SIGNATURE		g. DATE

MARINE CORPS BAND MANUAL

APPENDIX D

THE NATIONAL ANTHEM

The "Star Spangled Banner" was officially designated the National Anthem on the signature of President Hoover on 3 March 1931. Until the Spanish-American War, "Hail Columbia" shared honors with the "Star Spangled Banner" as one of our national airs. Admiral Dewey officially designated the "Star Spangled Banner," in lieu of "Hail Columbia," as the official air for the U.S. Navy. The U.S. Army followed Admiral Dewey's lead and in 1898 Army and Navy regulations included a statement that the "Star Spangled Banner" should be played when an occasion required the playing of a national air.

The birth of our anthem was a dramatic one. It was composed during the War of 1812 when the British were blockading the Chesapeake Bay. During the battle, Francis Scott Key, who was detained aboard a British war ship, observed the rockets and cannon fire. When all appeared lost, he was thrilled to observe the American Flag still flying from the battlements of Fort McHenry. The sight obviously inspired Key and he scribbled the words of the "Star Spangled Banner" on an envelope, adapting them to a popular song of the period, "To Anacreon in Heaven."

The new song, entitled "The Defense of Fort McHenry," became popular immediately and was printed as a handbill the day following its composition.

The tune, "To Anacreon in Heaven," is believed to have been composed by John Stafford Smith, an eighteenth century English musician. The melody was popular in England and America at the close of the eighteenth century and in its new form, furnished by Key, became increasingly popular in America during the nineteenth century.

During the past 50 years, military bands have played various arrangements of the National Anthem. DOD now recognizes the U.S. Navy School of Music arrangement as the official version and is the only arrangement played by Marine musical units.

MARINE CORPS BAND MANUAL

APPENDIX E

THE MARINES' HYMN

Following the war with the Barbary Pirates in 1805, when Lieutenant Pressley N. O'Bannon and his small force of Marines participated in the capture of Derne and hoisted the American flag for the first time over a fortress of the Old World, the Colors of the Corps were inscribed with the words: "To the Shores of Tripoli." After the Marines had participated in the capture and occupation of Mexico City and the Castle of Chapultepec, the words were changed to read: "From the Shores of Tripoli to the Halls of the Montezuma."

Following the close of the Mexican War came the first verse of the Marines' Hymn. According to tradition, a Marine, while on duty in Mexico, wrote the first verse. For the sake of euphony, the unknown author transposed the phrases in the motto on the Colors so that the first two lines of the Hymn would read:

"From the Halls of Montezuma
To the Shores of Tripoli"

A Marine of Civil War days said the Marines' Hymn was popular at that time.

A serious attempt to trace the tune of the Marines' Hymn to its source is revealed in correspondence between Colonel A. S. McLemore, USMC, and Walter F. Smith, second leader of the Marine Band. Colonel McLemore, wrote: "Major Richard Wallach, USMC, says that in 1878, when he was in Paris, France, the air to which the Marines' Hymn is now sung was a very popular one; that two Frenchmen, whose reputation in that day approximated the later reputation of Montgomery and Stone, sang a song to that tune. The opera ran for hundreds of nights and was enthusiastically acclaimed."

The name of the opera and a part of the chorus were secured from Major Wallach and forwarded to Mr. Smith, who replied: "Major Wallach is to be congratulated upon a wonderfully accurate musical memory, for the air of the Marines' Hymn is certainly to be found in the opera, "Genevieve de Brabant"...The melody is not in the exact form of the Marines' Hymn, but is undoubtedly the air from which it was taken. I am informed however, by one of the members of the band, who has a Spanish wife, that the air was one familiar to her during her childhood and it may, therefore, be a Spanish folk song."

MARINE CORPS BAND MANUAL

In a letter to Major Harold F. Wirgman, USMC, John Philip Sousa says: "The melody of the Halls of Montezuma' is taken from Offenbach's comic opera, "Genevieve de Brabant" and is sung by two gendarmes."

It is the belief of many people that the air of the Marines' Hymn is taken from an opera-bouffe (a form of opera, generally termed musical comedy) composed by Jacques Offenbach (1819-1880) and occurs as a duet by two comedians in "Genevieve de Brabant," which was first presented at the Theatre de Bouffes Parisiens, Paris, on November 19, 1859. In this operetta is a piece concerning the Gendarmes of the Queen, from which the music of the Marines' Hymn is based. The duet is sung by "Grabuge," baritone, sergeant d'hommes d'aremes; and "Pitou," tenor, simple fusilier.

Genevieve de Brabant was the wife of Count Siegfried of Brabant. Brabant, a district in the central lowlands of Holland and Belgium, formerly constituted an independent duchy. The southern portions are inhabited by Walloons, a class of people now occupying the southeastern part of Belgium, especially the provinces of Liege, Arlon and Namur. They are descendants of the Gallic Belgae and were sheltered from the German conquerors of Charlemagne in 1771 by taking refuge in the Ardennes Mountains.

Every campaign in which the Marines have participated has inspired an unofficial verse to the Marines' Hymn. The following lyrics are examples from Iceland and Wake Island:

"Again in Nineteen forty-one
We sailed a North'ard course;
And found beneath the Midnight Sun
The Viking and the Norse;
The Iceland girls were slim and fair
And fair the Iceland scenes;
And the Army found in landing there
The United States Marines.

When the Midget struck on the seventh morn
In December of forty-one;
The Marines of Wake and Midway Isles
Grabbed aeroplane and gun;
For attacking Japs they sounded taps
As they perished one by one;
And the Leathernecks know just what to do
To set the Rising Sun."

MARINE CORPS BAND MANUAL

Copyright ownership of the Marines' Hymn was vested in the United States Marine Corps as per the certificate of registration dated August 19, 1919. In 1929, the Commandant of the Marine Corps officially authorized the following verses of the Marines' Hymn:

"From the Halls of Montezuma
To the Shores of Tripoli;
We fight our country's battles
On the land as on the sea;
First to fight for right and freedom
And to keep our honor clean;
We are proud to claim the title
Of United States Marines.

Our flag's unfurled in every breeze
From dawn to setting sun;
We have fought in ev'ry clime and place
Where we could take a gun;
In the snow of far off Northern lands
And in sunny tropic scenes;
You will find us always on the job
The United States Marines.

Here's health to you and to our Corps
Which we are proud to serve;
In many a strife we've fought for life
And never lost our nerve;
If the Army and the Navy
Ever look on heaven's scenes
They will find the streets are guarded
By United States Marines."

On November 21, 1942, the Commandant of the Marine Corps approved a change in the words of the fourth line, first verse, as follows:

"In the air, on land, and sea;"

Gunnery Sergeant H.L. Tallman, veteran observer in Marine Corps Aviation, who had participated in many combat missions with the Marine Corps Aviation over the Western Front in World War I, proposed this change. The proposed change was made at a meeting of the First Marine Aviation Force Veterans Association in Cincinnati, Ohio.

MARINE CORPS BAND MANUAL

The words and air of the Marines' Hymn have been sung and played in the four corners of the earth. Today it is recognized as one of the foremost service songs. Many interesting stories have been associated with the Marines' Hymn. One of the best was published in the Stars and Stripes, the official newspaper of the American European Forces, under the date of August 16, 1918.

"A wounded officer from among the gallant French lancers had just been carried into a Yankee field hospital to have his dressing changed. He was full of compliments and curiosity about the dashing contingent that fought at his regiment's left. 'A lot of them are mounted troops by this time,' he explained, 'for when our men would be shot from their horses, these youngsters would give one running jump and gallop ahead as cavalry. I believe they are soldiers from Montezuma. At least, when they advanced this morning, they were all singing From the Halls of Montezuma to the Shores of Tripoli. C'est 'epatant, ca!'"

For over a hundred years the Marines' Hymn has been sung around the world. It has followed the Sea Soldiers to Mexico, Cuba, Haiti, China, France, Hawaii, the Philippines, or wherever they have performed their various missions for the United States. Around camp fires in Mexico, in rest billets behind the fighting front in France, beneath the palms of the tropics or aboard troop transports bound for adventures abroad, the words of their song have inspired untold legions of United States Marines to a high resolve and a renewed faith in their pledge of loyalty to the Flag. Tradition points to the origin of their Hymn in 1847, during the Mexican War, when an unknown poet of the Corps set the original lyrics to the music of an old French opera. Out of the storied past have come changes and alterations of these lyrics, but there has been no change in the spirit of the Marines. Pride in their faithful performance of every duty since 1775 has prompted the Sea Soldiers to sing - "We are proud to claim the title of United States Marines".

MARINE CORPS BAND MANUAL

APPENDIX F

MESS NIGHT TRADITIONS

Formal dinners in wardrooms afloat and messes are among the finest tradition of military institutions. The history of the Navy and Marine Corps are replete with examples of such occasions, undoubtedly a carryover from the British practice of formal gatherings of men in an atmosphere of dignity, which they felt contributed to the unity and esprit of an organization. Similarly, this reasoning gave impetus to many such occasions beginning in the highly patriotic era of the early 1800's.

In 1816, a dinner was given in honor of Commodore Stephen Decatur and Captain Charles Steward, as reported by the National Intelligencer in these words: "The company sat down to dinner at five o'clock and spent the evening with the purest harmony and good humor. After the cloth was removed, many toasts were drunk, accompanied with high patriotic songs and music by the Marine Band."

The same newspaper reported a dinner on July 4, 1816, as "a large party of gentlemen assembled to celebrate the glorious festival of the anniversary of American Independence... Accompanied with songs and music from the Marine Band, and announced by repeated discharges of artillery and many toasts were drunk." Some have suggested that this is the origin of "having a shot." Similar affairs were noted for many years thereafter, always with Marine officers, Marine artillery and the Marine Band in attendance. However, these dinners were not traditional Marine Corps Mess Nights as we know them today, although they contributed much of the fostering influence.

The only significant Mess Nights during the 19th Century, which were sponsored by the Corps for its officers, were at the Old Center House, Marine Barracks, Washington, which must have seen some festive evenings in the old days. The Evening Star of Washington, D.C. on February 16, 1908, printed a large photograph of the Old Center House (then torn down) with the following caption; "Tales are told of nights of revelry, when the wine flowed and souls of great men, freed from the cares of state, allowed their wit and spirit to soar unhampered while gracing the Officer's Mess beneath the beams of the old house. The rafters which once rang with the laughter of Presidents now lie in grim disorder."

MARINE CORPS BAND MANUAL

Fortunately, the tradition is carried on and each summer or early fall, Marine Barracks, Washington, Center House Mess is honored by the presence of the Commandant at a Mess Night. The general routing that is a good guideline for Mess nights, subject to modification as required, is outlined below.

The dress is Mess dress, blues, whites; or black tie for civilian guests. The affair is always stag. At 1920, the officers assemble in the anteroom for cocktails and to meet the Commandant and guests. At 2000, a drummer and a fifer smartly turned out in Blues, sound the Roast Beef of Old England announcing dinner. All proceed to their places in the dining room remain standing behind their chairs until a short Grace is pronounced, after which all are seated and the first course is served. Officers are seated according to rank; the commanding officer or another who is designated to act as President of the Mess is at the head of the table, the junior officer at the other end. The ranking guest is served first, the serving then continues counter-clockwise, not according to rank.

Simultaneously the other side of the table is served, beginning with the officer seated to the right of the junior officer. The long table is not covered with a cloth. Instead, narrow runners are placed along both sides of it to lay the table service. This permits the soft glow of the candlelight and the silver candelabra to be reflected on the polished mahogany as well as facilitating the complete removal of all the table service, including the runners themselves, before the port is passed. Two or three table wines may accompany the meal, depending on the number of courses. The dinner ends with a savory, rather than a sweet dessert, since the latter spoils the taste of port.

The table is then cleared. Smoking ceases until after the formal toasts. Many messes do not smoke at any time during the dinner so as not to acquire an insensitive taste for the excellent food. A wine glass is placed before each officer. The port is passed, each officer pouring from the decanter and passing it to the left until all the glasses are charged. More than one decanter may be passed simultaneously starting at various points at a large table, in order to shorten this interval and obviate the necessity of refilling them.

MARINE CORPS BAND MANUAL

The Commanding Officer or President of the Mess then rises to propose the first toast. The first toast (or toasts) is always to the sovereign or president of any and all foreign countries represented at the Mess Night. After about a minute the president raps his gavel for silence. The senior foreign officer present rises and gives the toast "Gentlemen, The President of the United States."

With the formal toasts over, ashtrays reappear on the table. Coffee is served, also cigars and cigarettes. The port is passed again. Conversation becomes general and the atmosphere becomes informal. All remain at the table until the senior officers and guests arise.

The remainder of the evening may be spent more or less as impulse and ingenuity suggest. Singing is always in order, and by this time many officers are often pleasantly surprised to discover how really well they can produce harmony. There are also any number of parlor games and feats of strength, some of which are of such a nature that the temporary removal of dress coats and even shoes may be advisable.

Anyone should feel free to leave at any time after a decent interval. If the usual custom is observed, that no one is at liberty to leave prior to the departure of the Senior Officer, it will place the latter in an awkward position. He will feel he must leave early, even though his inclination is to stay on, in order not to inconvenience those who may have important duties following day and wish to leave at an early hour.

Circumstances will frequently not permit a Mess Night with all formalities as to uniform, catering or table service as outlined here. This should not deter an organization, however, and adaptations should be made to meet the "situation and terrain." Do not, in particular, let yourself become stupefied by the apparent formality of mess nights; the object is the pleasure and camaraderie of all hands.

So, as the Revolutionary War recruiting poster of the Continental Marines stated (the latter portion of which is often used as the final "bottom-up" toast of the evening to the Corps).... "Take courage then, seize the fortune that awaits you, repair to the Marine Rendezvous where, in a flowing bowl of punch, and three times three, you shall drink. Long Live the United States, and success to the Marines."

MARINE CORPS BAND MANUAL

APPENDIX G

SEA SOLDIERS AND ROAST BEEF OF OLD ENGLAND

SEA SOLDIERS

The musical score for 'SEA SOLDIERS' is written in 2/4 time. It features three parts: Trumpets (treble clef), Snare Drum (bass clef), and Bass Drum & Cymbals (bass clef). The score is divided into four systems. The first system shows the initial entry of the instruments. The second system includes first and second endings for the trumpet and snare parts. The third system continues the melody and accompaniment. The fourth system concludes the piece with a final double bar line. The snare drum part features a consistent rhythmic pattern of eighth and sixteenth notes, while the bass drum and cymbals provide a steady accompaniment.

MARINE CORPS BAND MANUAL

"Roast Beef of Old England" was performed as a dinner call by a fife and drum. Today it is performed while the main course of beef is paraded to the head table for inspection by the president of the mess. A drummer and a fifer (piccolo) are used to perform this musical selection.

ROAST BEEF OF OLD ENGLAND

Melody Traditional

Snare Drum

The musical score is written for a melody and a snare drum. The melody is in treble clef, 8/8 time, and the snare drum is in bass clef, 8/8 time. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The snare drum accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The melody and snare drum parts are written on a grand staff with a treble and bass clef. The melody is labeled 'Melody' and the snare drum is labeled 'Snare Drum'. The title 'ROAST BEEF OF OLD ENGLAND' is centered above the score. The word 'Traditional' is written in the top right corner.

Compiled and arranged for official use of authorized Navy bands by the Music Branch, Special Services Division, Bureau of Naval Property. Property of U.S. Navy 3-28-61: 100

MARINE CORPS BAND MANUAL

APPENDIX H

SAMPLE RADIO AND TV PUBLIC SERVICE ANNOUNCEMENTS

Approximate - 15 Second Airtime

The _____ will be appearing in the
(name of band)
_____ on _____, _____, _____
(event) (day) (date) (year)
in _____.
(location)

Approximate - 45 Second Airtime

Established in _____, the _____ Band, from
(year) (band name)
_____, _____, _____ has
(installation name) (city) (state)
always maintained an enviable record of professionalism and
versatility that is displayed across our nation at events such as the
_____ and the _____.
(name of event) (name of event)

The Band is one of twelve Marine Corps Bands and consists of
approximately 50 Marine Musicians. The Band is under the leadership
of _____.
(rank/full name)

MARINE CORPS BAND MANUAL

APPENDIX I

MARINE CORPS BAND TABLE OF EQUIPMENT

Item	Quantity	Item	Quantity
PART 1: INSTRUMENTS			
WOODWIND			
Flute	7	Clarinet, Bb Sop (concert)	1
Piccolo (concert)	3	Clarinet, Bb Sop (field)	8
Piccolo (field)	5	Clarinet, Eb Alto	1
Oboe (concert)	1	Clarinet, Bb Bass	1
Oboe (field)	1	Saxophone, Bb Sop	2
English Horn	1	Saxophone, Eb Alto	8
Bassoon (concert)	1	Saxophone, Bb Tenor (Tnr)	6
Bassoon (field)	1	Saxophone, Eb Baritone	2
Clarinet, Eb Soprano (Sop)	1		
BRASS			
Trumpet	15	Trombone, Tnr (lg bore)	8
Cornet	9	Trombone, Bass	2
Euphonium	5	Sousaphone	6
Horn	7	Tuba	5
Trombone, Tnr (sm bore)	3	Flugle Horn	5
RHYTHM			
Bass (electric)	3	Piano (acoustic)	1
Bass (string)	1	Piano (electric)	2
Guitar (acoustic)	1	Synthesizer	1
Guitar (electric)	2	Sequencer	1
PERCUSSION			
Snare Drum (concert)	3	Vibraphone	1
Bass Drum (concert)	1	Tympani (23", 26", 29", 30", 32")	1 ea
Cymbals, pr (concert crash)	3	Drum Set w/cymbals	3
Cymbals (suspended)	2	Tam Tam (gong)	2
Toms, set (concert)	1	Bongos, set	2
Temple Blocks, set	2	Conga Drums, set	1
Bells, Orchestra	1	Timbales, set	1
Chimes	1	Snare Drum (field)	8
Marimba	1	Bass Drum (field)	3
Xylophone	1	Cymbal, pr (field)	4
PART 2: ELECTRONIC EQUIPMENT			
AMPLIFIERS			
Amplifier, Bass	2	Amplifier, Piano	2
Amplifier, Guitar (w/sound effects unit)	2		
VIDEO EQUIPMENT			
Video Camera	1	Color Monitor	1
Video Player/Recorder	1	Combination Monitor/VHS or DVD Unit	1

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Item	Quantity	Item	Quantity
PART 2: ELECTRONIC EQUIPMENT (CONT)			
STEREO SYSTEM			
Amplifier	4	Cassette Player/Recorder (w/high speed dubbing)	4
Speaker	8	Dubbing Mixer	2
Tuner	4	Headphones	4
LP Turntable	1	Recording Microphone	4
CD-R Player	4	DAT Player/Recorder	4
Graphic Equalizer	4	Multimedia Computer system (CD-R capable)	1
SOUND REINFORCEMENT SYSTEM			
Mixing Board (32 channel, 8 subchannels, stereo output, phantom power, lighted)	1	Microphone, Brass	8
Mixing Console (8 x 2, built in amp)	1	Microphone, Sax	5
Speakers, pr (3-way, crossover, road durable)	2	Microphone, Vocal	8
Monitor (wedge design, 2-way)	6	Microphone, Bass Drum (low freq)	1
Amplifier (built in fan, bridging capable, XLR & 1/4" input)	4	Microphone, Drum Set (microphone set)	1
Rack Equipment (mixing board)		Snake (150')	2
Equalizer (31 band)	4	Tape Deck (high speed dubbing)	1
Tape Deck (recording/play back)	1	Power Strip	2
CD Recorder (CD-WR)	1	Sound Equipment (consumable)	
Digital Effect Processor (multi, midi capable)	1	Microphone Stand-vocal (round bottom w/out boom)	8
Digital Reverb (midi capable)	1	Microphone Stand-inst (tri bottom w/boom)	24
Crossovers (w/left and right speakers)	4	Microphone Cable (XLR)	40
Power protection (rack mount, EFI, RFI, surge protection)	4	Patch Cord (1/4" shield)	
Power Cords		25"	6
12 gauge (3 wire, 150')	4	6"	12
12 gauge (3 wire, 50')	2	2"	12
16 gauge (3 wire, 50')	2	RCA Patch Cords (left & right)	4
16 gauge (3 wire, 25')	4	Speaker & Monitor Cords (unshielded, 12 gauge)	1
Power Strip (6 outlets, w/ground, w/power surge, 16 gauge)	1	Direct Boxes (passive)	6
Ground Lift Plug	4	Electronic Tuner	2

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Item	Quantity	Item	Quantity
PART 3: SUPPORT EQUIPMENT			
Music Flip Folder (band folio)	100	Music Stand (conductor)	4
Flip Folder (base)	80	Music Stand (rehearsal)	60
Wind Clip	120	Music Stand (transportable)	60
Plexiglas Plate	60	Show Band Front (regular)	8
Podium	2	Show Band Front (brass, sm)	8
Stand Light	60	Show Band Front (brass, lg)	8
Extension Cord w/outlets	15	Power Strip	10
Sound Deflector	10		
PART 4: ORGANIZATIONAL CLOTHING			
Mace (performance)	2	Music Pouch	60
Mace (practice)	4	Pouch Cover	60
Baldric	1	Pouch Sling	100
MP Brass, anodized	60	Pouch Hooks, pr	75
MP Web Belt, white	110	Buttons, Blues, anodized set	60
Gauntlets, pr	30	Bag, Garment	50
PART 5: ADMINISTRATIVE EQUIPMENT			
Workstation	12	Phone, Cellular	2
Computer, Desktop	12	Computer Software	
Computer, Laptop	2	Arranging, Composition	1
Printer	3	Educational/Training	1
Scanner, Optical laser	1	Photo Editing	1
Typewriter	1	Publishing	1
Copy Machine	2	Web Design	1
Camera, Digital	1	Wave Editing	1
Fax Machine	2	Multi-track Recording	1
Pager	4	CD Copying	1

